

TARI MINANG AESTHETIC IN RANDAI ARTS: TEXTUAL-CONTEXTUAL ANALYSIS

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ABSTRACT

Tari Minang aesthetic conceptual *uapatuik raso-pareso* adopted from Minang kabau traditional saying, lexically and grammatically described to be applied in *gerak galombang randai* with *Randai* arts as the object of research. It is expected that this Tari Minang aesthetic concept can be used as one of the criteria to judge dance as *rancak*, fine, beautiful, lovely, and so on. In the area of Padang Panjang, Sumatera Utara, there is *Randai* that evolve from *pamenan anak nagri* into performing arts. This writing peeling *Randai* textually and contextually, among other, an analysis of the *gerak galombang randai*, the character analysis of *anak randai*, and as the end of the series of this study, revealing that the values attached to *Randai* as a cultural reality in principle is the inseparable part from the existence of the Minangkabau as a culture buffer. Various motion used in the *gerak galombang randai* are apparently not just a decoration of the beauty of motion (tangible), but can be translated, as well as an educative-meaningful symbol or emblem (intangible), and could be an example of everyday life in indigenous people in Minangkabau.

KEYWORDS: Dance Aesthetics, Alua, Patuik, Raso-Pareso, *Randai*, Minangkabau

INTRODUCTION

Local art in herited from its predecessors and still commonly found in various regions. Of the large number of local arts, some are still intactly staged, but some are nearly extinct and hard to find. In fact, some are not documented and had not been witnessed hitherto.

Similarly, the Minangkabau region has different types of art. Each type has different form, function, and theme. Among the existing types, *Randai* is an art form that uses multiple art media. It is because *Randai* supported by several branches of art, including dance, music, theater, literature, and fine arts.

Randai performed by 15 to 25 players. The cast is a group of *gerak galombang randai* players. The unity of *gerak galombang randai* players does not bind one player with other players, as each player is free to follow the circle of *galombang randai*. In fact, a player can get out of the circle of *galombang randai* before *Randai* ends, due to fatigue or other purposes. The absence of the players does not disrupt the *Randai* for there is no player or dance in it.

Gerak galombang randai which characterized by the motion of *Pencak Silat* is always performed in a single floor pattern, a circle from the beginning to the end of the *Randai* show. The circular shape is clearly the shape that always conducted in the *Pencak* motion with a step of forward or backward. Moving inward to minimize the circle or otherwise to make the circle bigger. With this shape of circle, every player feels the same and togetherness in the group with no boundaries among them.

Gerak galombang randai is not memorized such as dance motion in general. However, the motion of a player will mimic the motion made by people who are considered as *tukang goreng* (leader). The players who imitate the motion performed by *tukang goreng* are located on the side of the circle, and the motion would be imitated also by other players without the need to glance at the *tukang goreng*. As a result, the players tend to perform the same motion. To achieve that,

they usually are from the same martial arts school. Thus, when *tukang goreng* performs a little motion, the other players already know the exact motion to do next.

Gerak galombang Randai carried by *anak randai* by always making a circular motion. *Randai* always performed in a floor-pattern circle possibly because it is related to the Minangkabau socio-cultural. Before understanding *Randai*, we need to know the meaning of the word *Randai*. There are some opinions that express the meaning of *Randai*.

- *Randai* is a single-entity interrelated series. This premise is based on the form of *gerak galombang randai* that always performed in a circular shape. Despite the circle of the *galombang* is a players' unity, it does not bind each player to the other (Esten, 1983:112).



(Source: www.google.co.id/search=Randai+minang)

Figure 1: *Gerak galombang randai* Always Forma Circular Single Floor Pattern from the First Scene until the Last Scene

- *Andai-andai*, given prefix *ber-* becomes *berandai-andai*. That is to say compound in a row or voice-replication. This premise possibly because of their passion in storytelling that makes one story connected to another. This can be seen in the appearance of *Randai* story made up scene after scene (interview with Ediwar, 26 June 2011).
- *Handai*, given prefix *ber-* becomes *berhandai* which means trolling. This premise is based on the time of *Pencak Silat* training. While rested sitting after *silat* (martial arts) training, they talk interchangeably (interview with Jamaan, 24 June 2011).



(Source: A an Jamaan, 2003)

Figure 2: *Randai malepoh* Children (Sitting) Move in a Circular Position, Even When Standing Still in a Circular position

- *Randai*, etymologically derived from the Arabic *ra'yanandda'I* which arranged into *ra'yanda'i*. *Ra'yan* means vision, observation, or views. While *da'I* means the callers, preachers, those who call for the religion of Islam (Marbawy, 1955:222).
- According to Poerwodarmin to (1997:816), *Randai* is a kind of dance performed by a group of people who drive around in a circle and dance while singing and clapping, using *kaba* (folk literature). This premise is based on the presentation of *Randai* which usevarious branches of art, such as dance, music, literature, drama, vocal, and fine arts. This is fit with the *Randai* concept presented as a collective art.



(Source: Hendri Satrial, 1990)

Figure 3: Galombang Dancer Standing Straight in the Circle, after Sitting Malepoh, When Players Acting and do Dialogue in a Circle

MATERIALS

Those definitions of *Randai* become the writer foothold in analyzing the data as the objects of *Randai* scrutiny, not only from the perspective of art, but also from the cultural perspective. The Minangkabau is well-known for its philosophy which is found in their customs. Exploring the potential of local wisdom found in Minangkabau, as *alua patuik-raso-pareso* saying, the writer trying to adopt those local wisdoms. Initially, this philosophy simply missed by the writer. There's an well-known old sayings from West Sumatra province, “*alam takambang bakeh guru*” (nature is a teacher) and *alua patuik raso-pareso* which are the attitude and behavior of Minang people in every day life. Those sayings are expected to be reviewed by deepening the definition and the sense of exquisite taste over the arts in general and dance in particular.

Started from '*aistanomai*', the writer appointed the Minang saying *alua patuik raso-pareso* to be an aesthetic concept of Tari Minang. Basically, aesthetic concepts as knowledge can be materialized if: (1) Knowledge as a process, knowledge as a rational activity, knowledge as a cognitive activity, knowledge as a theological activity; (2) Knowledge as a procedure: observation, experiment, measurement, survey, deduction, induction, and analysis; and (3) Knowledge as a product: empirical characteristics, systematic characteristics, objective characteristics, analytical characteristics, and verification characteristics. Therefore, as a science, *Randai* performing arts can be viewed from two facts, namely: (1) '*kalos*' or beauty that comes down to aesthetics, (2) '*kataghos*' or virtuous that boils down to ethics. Aesthetics linked to values as signed by scholastic sect: '*omne ens unum, verum, honum, pulchrum*': all the things, as far as the existence is real, has singular characteristic which true, good, and beautiful.

Randai has the aesthetics that associated with finding specificvalue. The intended valueis the trial to finda'qualification (feasible: able to become fact)'. Therefore, in the collective creation articulated in: (1) beauty,

(2) goodness, and (3) truth. In relation to distinguish the content and expression value in *Randai*, the search of the values is rooted in: 'qualis' (truth-goodness-beauty) and (2) 'quantus' (number, mass, volume). Those both values are configured to seek the ultimate truth that is eventually reach aesthetics awareness.

METHODOLOGIE

To talk about aesthetics concept means to talk about beauty. Aesthetics is viewed as a philosophy placed on dichotomy point between reality and abstract, even between life and meaning. Visual phenomenon of this study is referring to the aesthetic concept in the transcendental context (truth, goodness, and beauty). It means that the concept adopted from local wisdom in Minangkabau is *aluapatuikraso-pareso* philosophy. The truth of behavior based on the concept of cultural values is a virtue that will produce beauties in harmonious order.

Textual analysis, a discussion of the elements of arts which can explain that the whole significance and meaning of symbols can be distinguished, but can not be separated. Human can distinguish significance and meaning through cultural symbols (Liliweri, 2011:4). By the same token, textually, *Randai* is related to the technical terms which determine *Randai* characteristic and give savisual arts experience to the viewers, among others: dance, music, vocal, drama, literature, and fine arts.

Contextual analysis of dance means that the arts phenomenon is viewed by another disciplines dominated by anthropology. According to the nature of humanities field, a science that wants to comprehend the whole human activities in relation to socio-cultural, the features of the approach is spatially holistic (Hadi, 2007:97). Contextual analysis, a discussion made of textual arrangement that describe the symbolic meaning which can be analyzed from the Minangkabau culture background, Islam existence in Minangkabau, Minangkabau history, Minangkabau arts aspects, and so on. The meaning in contextual understanding is something that occurs in the interaction of subject and object, so that new things are found after a thorough observation of the 'enrichment of meaning' (Gadamer, 2004:27). Thus, the meaning in the context of hermeneutics is the interaction between an object with a man who saw it. The process of the interaction is of course influenced by the work function of the human senses, so as to obtain enrichment as observed in depth meaning.

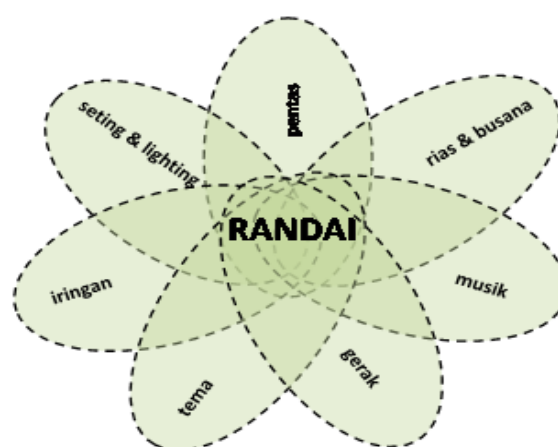


Figure 4: *Randai* Elements are Packaged as Performing Arts (Illustration: Sri Rustiyanti, 2012)

EXPERIMENTAL DATA

The source *gerak galombangrandai* is *Pencak Silat* that emphasizes on the basic aspects of the attitude and footwork elements, while the dynamic aspect and the motion quality change in accordance with the objectives. A *Pencak* motion can be harder, sharper, and faster when used in the development of *silat*, instead being weak and not very sharp when used in dance. Based on the philosophy of nature (nature is a teacher), all animal behavior can be taken as the names of the

motion such as *SilatKucing Siam* (Siamese Cat), *HarimauCampo* (Tiger Campo), *Kambing Hitam* (Black Goat), and *Anjing Mualim* (Scholars' Dog) (Jamal, 1985:17).

Beside the communities, there are some cores of Minangkabau *Silat*, namely *langkahtigo*, *langkahampek*, and *langkah sambilan*. From this basic *Silat* emerged some *Silat* styles based on each area by naming the areas in which *Silat* develops, including *Silat Lintau*, *Silat Pangian*, *Silat Kumango*, *Silat Sitaralak*, *Silat Gunuang*, *Silat Pariaman*, and *Silat Pesisir*. With the basics of the *Silat*, after having been subjected to workmanship process, the motion appears to be the basis for the Minangkabau artists to assemble them in to a form of dance composite on. *Pencak* has two senses, namely as a dance and as a game. *Pencakas* dance is a motion that characterized by *Pencak* which implementation is in rhythm with *karawitan*. While *Pencak* as a game is performed by two people doing the *Silat*-fight style. Physically, the performers faced one on one with a motion to attack each other, but do not touch, so that determined by adjusting the motion of the opponent at hand.

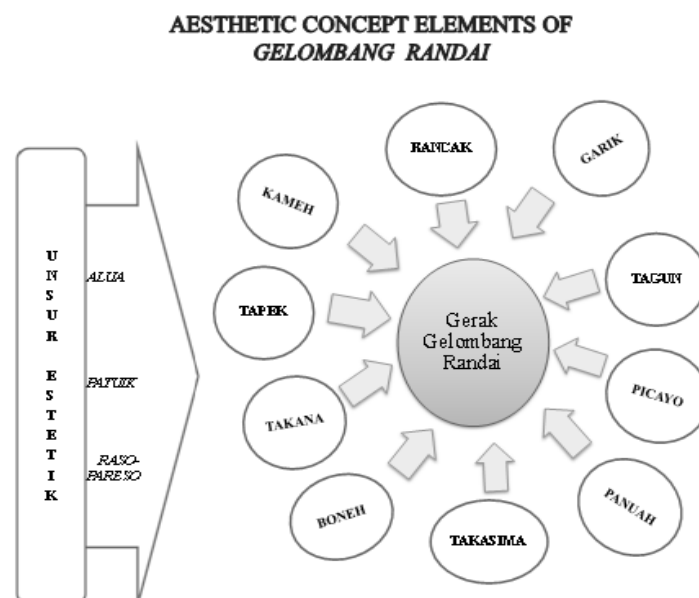


Figure 5: The Aesthetic Elements of gerak gelombang randai (Illustration: Sri Rustiyanti, 2012)

The *alua patuik raso-pareso* philosophy becomes the foothold in establishing the rationale for setting the level of dancer's skill qualification in presenting a dance. The technical difficulties of Tari Minang motion and expression can be classified into 3 levels of qualification, namely: 1) *Alua* level, including: *takana* (memorized the sequence of the glossary of terms motion composition), *tapek* (right and correct in doing motion technique), *kameh* (precise in conducting motion); 2) *Patuik* level, including: *rancak* (the motion implementation towards dance character), *garik* (the ability to process a sense of motion in dance music), *tagun* (the harmony of soul expression that radiated through countenance so interesting to be watched), and 3) *Raso-pareso* level, consisting of: *picayo* (the confidence in moving/no doubt), *panuah* (totality or concentration), *takasima* (delivering charm and dynamic energy), *boneh* (able to improvise instant decision to arrange variety of dance motion so could present the dance with its own distinctive and version). Each of the qualification level has different levels of difficulty, the higher the level, the higher the difficulties. The *alua* level is beginner which ability is the most basic, then rise to the *patuik* level, and *raso-pareso* level is the level that has reached virtuosity (the wonderful ability or technique maturity).

The dominant *Pencak Silat* motion in *Randai*, such *pitunggue* (bent leg position), *angkek kaki* (left foot is upright and right foot lifted up forward but not too high), *pasambahan* (the beginning and end of every dance form including *Randai*). These gestures are the traits that exist in *Randai*. When the motions of *Pencak Silat* and *Randai* are

combined, the two of it will blend by itself as a whole. In a work of art including in the arrangement of *gerak galombang randai*, before *galombang randai* composition is formed into a coherent whole, a choreographer doing some important stages in the making, among others:

Exploration

In general, exploration can be interpreted as an effort of assessment, the experience of how we capture objects from the outside, including to think, to imagine, to feel, and to response. Later, those objects embodied in *gerak galombang randai* through motion. Hence, exploration is a step of assessment on natural objects, themes, or motions. The assessment of natural objects in this *gerak galombang randai* is started by the experiences that involve full awareness in viewing an object. The experiences emerge within choreographer. So do the experience in observing an environment, human as the object faced to various issues that as a wise creation of God also have limitations in thinking.

Besides observation, the assessment of motions is also conducted. Before the motion that fit to the workmanship is found, the choreographers try to strive align themselves a case that is capable of responding to the stimulus given to the served *gerak galombang randai*.

The observation of the motions can be drawn from local arts motions, also from other expansion of nonlocal arts, such as jump/skip, squat, lay, fall, and so on. It can support the desired atmosphere here in the making of *gerak galombang randai*. From the observation, then attempted to be born into an aesthetic that form a dance.

Improvisation

Improvisation is an effort to seek and obtain *gerak galombang randai*. After reading, seeing, and feeling what is contained in the story that will be made, the choreographer strives to transform the results of the exploration into the real *gerak galombang randai* form. The motions then applied to *Randai* that will be presented. This improvised stage is temporary but already materialized on motions that fit in with to be presented concept. Based on imagination, the motions are used to be the basis for the creation of expressive motion that fit in with the intended *gerak galombang randai*. From the search result and the creation of motions, either through the motion pattern or the emotion that tailored to the arranged *Randai*, the improvisation result will be found.

An *anak randai* dancer is required to have reflectivity sense (trained improvisation) in the alert and flexible gesture to all possibilities, as the local dancer's posture. A self-training is advisable to sharpen the sensitivity. It can be done by improvising that departs from traditional dance motion and atmosphere. In his writing, Hawk in explained as follows.

Dance experience is indispensable in the process of group choreography. Through improvisation, the dancers are expected to have free openness to express his feelings through motions. Improvisation interpret the findings by chance or spontaneous motion. Although certain motions emerge from the motions that ever learned rediscovered earlier, spontaneous marks the presence of improvisation. Creativity through improvisation is of ten interpreted as "fly to the unknown". From the experience comes a new expressive consciousness namely as nature (1988:19)

That sort of approach has been done in training and raising awareness of the dancers, both on the motion of *gerak galombang randai* and musicality contained in *Randai* elements. Improvisation provides extensive training to find and eliminate *gerak galombang randai* phrases, grasp the muscles of the nerve, dance motion phrases, and respond to *anak randai* dancers motion. This is the way in creatively exploring *gerak galombang randai*, away to find and make *gerak galombang randai* restructuring, in which improvisation can be something valuable.

Composition

Of all improvisations, we do not use all gained *gerak galombangrandai*. In compiling *gerak galombangrandai*, the motion connection between one motive and another must be considered, so that become a complete *gerak galombangrandai* and have unity in the concept of choreography. In determining the form of proceed *Randai*, attempted to materialize a composition and dynamics based on the settings and processing of the composition aspects include variety, harmony, contrast, repetition, transition, balance, logical development, and unity. Thus, the project harmony with the combination of space, motion, and time, as well as the emotions will be integrated in a *Randai*.

Therefore, the composition emphasizes *gerak galombangrandai* on freedom of expression, creativity development, exploration, and controlled improvisation (improvisation that are able to control the space, time, and energy, as well as other aspects).

In other words, there is the thought that addressing the choreography as a craft and as a process (Murgiyanto, 2002:16). Choreography as the craft concerned with objective principles (rules or orders that come from the outside) and the rules of composition, and as a process emphasizes the importance of subjective principles (motivation comes from within the doer) and creative ways of working. However, contemporary choreography is not concerned about which must be selected, craft or processes, but how to integrate and combine the two of them. (Dibia, 2002:79). It is also clarified by Murgiyanto who said, "The essence of art is the human soul communication. Therefore, do not just arrange or compose dances for the sheer pleasure of the eye, but do to greet and inspire the heart of the audience." (1986:49).

Before creating a dance work, including *gerak galombangrandai*, sometimes it is necessary to conduct research. All supporters, both dancer and musicians, need to appreciate the feeling of togetherness to deepen traditional values by doing observations in the field, jointly go to the growth and development place of the traditional dance.

The experience gained from the study absorbed by far consciously or not, has a large impact in the workmanship (Soedarsono, 1999:33). Thus, to be an artist, one must have some tendency, as shown by Saini K. M. in the following writing:

First, one should have a great interest for life. In other words, his consciousness is always open on the symptoms and the reality of the life. Second, he also tends to be obsessive. His consciousness extends into involved swoopy (thick, viscous, intense) with the symptoms or reality that pertain that consciousness. The result is a strong experience of the symptoms or reality he is undertaking. Third, he has an tendency to reveal what he is experiencing. That is, he has a strong tendency that prompted him to create a work of art or creative (2001:25).

RESULTS AND DISCUSSIONS

The output of the field study seems sitting in each *gerak galombang randai* dancer that comes with the creation of *gerak galombang randai*. The result is forming *galombang Randai* dancer characteristic in addressing the shades desired by *tukang goreng* or choreographers, as well as forming the motion that helps in exploring *gerak galombang randai*. In addition, the one that quite effective in the development of *gerak galombang randai* is the giving of focus to the dancer that the consciousness of the dancers while performing such motion refers to the soul of a Minangkabau warrior. The masculine character of the Minang dance may be caused by, first, all the dances performed by men, and the second, a dance that belongs to the *nagari* was born with Pencak in the same womb (Sedyawati, 1981:73). With so many varieties and styles of Minangkabau martial arts, there are some who classify them into two types of martial arts, *silat jantan*

(the masculine martial arts) and *silat batino* (the feminine martial arts). The classification appears based on their observations of the martial arts styles and the game techniques. *Silat*(martial arts) which need a large space tends to attack so that classified as *silat batino*. Both of the martial arts styles affect the *gerak galombang randai*.

In *Randaishow*, a lot of things can be observed by the audience among others is a little change to the motion that has been organized by other people. The effort is described as expansion. On the other hand, it often happens that a choreographer can not free himself from the habit of doing the same dance motions he had performed before, or the motion is the forms of the traditional dance motions that slightly modified. In a situation like this, the term of “developed” is easy to utter. In fact, it is difficult to do correctly, so the show is corny or the forms of motion imitation that has been done by the previous choreographer. This should not happen when a master of dance has the potential to explore the various *gerak galombang* and to produce original forms of motion. Those forms of motion are:

Vibration/Shaking

The use of vibration in the arrangement of *gerak galombang randai* is such the motions in *balah karambia*, *tupai bagaluik*. This motion can also be regarded as a continuous percussion motion. The form is a repetition of the pattern of begins and ends motion in a fixed and fast tempo. Vibration or shaking can be done by the whole body, in various forms, position, and level, in accordance with the wishes of the doer.

Rotating Motion

The use of rotating motion in the arrangement of *gerak randaigalombang* is such the motions in *basioyakortangan bungo ketek* and *bungogadang* in Tari Piring. As for the vibrating-rotating motion is the motion of rotate the body, or the parts of the body, to the left or right in any other form, position, and level.

Swinging Motion

The use of swinging motion in the arrangement of *gerak galombang randai* is such the motions in the *babuai* like swinging or cradling a baby. The swinging of the arm or leg will more easily done by moving the whole body. There is repetition in swinging motion, as a regular motion of pendulum.

Ups and Downs Moving

The use of ups and downs moving in the arrangement of *gerak galombang randai* is such the motions in *injak baro*. The motion is to fall and rise again in various body positions or levels. This motion carried by a agile tempo and speed.

Staccato

Staccato motion in the arrangement of *gerak galombang randai* is often done in various Tari Minang motions that have strong, sharp, and dynamic character. Staccato motion can be done by parts of or the whole body.

Contract and Release Motion

The contract and release motion in the arrangement of *gerak galombang randai* is such the motion phrases hook/connector. This motion heavily influenced by the control of energy or intensity and quality use. This motion can be made in various shapes and body positions.

Flowing Motion

The use of flowing motion in the arrangement of *gerak galombangrandai* or in Tari Minang is not as often as staccato. Flowing motion is more widely used in Malay Dance (Tari Melayu) which has soft and subtle character. Flowing

motion in *gerak galombangrandai* done by prioritizing regularly emotional emphasis, but without any point and commas, without a clear beginning and end, and only have continuity without accent or stress.

Locomotive Motion

The use of locomotive motion in the arrangement of *gerak galombang randai* prioritizes high speed with changes for different forms. Usually often done in pairs motion attack and parry.

Floating Motion

The use of floating motion in the arrangement of *gerak galombangrandai* is the motion that conducted to escape from the earth's gravity. The example is jump motion in *tagak itiak*. This motion can be made in various body shapes and positions.

Grounded Motion

The use of grounded motion in the arrangement of *gerak galombangrandai* is just like standing position that always done by *pitunggue*, both legs bent up so that the body position is lower. Grounded motion always follows the earth's gravity. It is usually found in the motion of traditional dance.

Holding Motion

The use holding motion in the arrangement of *gerak galombang randai* is the hopping into the air and the motion is retained for a second in the peak of the hopping height. The emotional excitement can be obtained at the time of retention in the air. This motion has a strong dramatic quality levels. It is usually often done in pairs motion attack and parry.

CONCLUSIONS

Motion and aesthetic sensitivity are indispensable in order to recognize and examine the beauty of a dance work. However, there is another more important sensitivity that is sensitivity to recognize and find the humanitarian values or messages in a masterpiece. The essence of art is humanity so that the dance masterpiece loads humanitarian value in it and it takes a special ability to recognize it. A discussion about the source of knowledge related to the question of which knowledge was acquired or how they can obtain such knowledge. Knowledge held by a person in epistemological, (Hospers, 1967:123-143) derived from sensory experience, reasoning, authority, intuition, revelation, and faith.

Minangkabau community interprets *Randai* as behavior and taste maneuvering, which known as *pamenan* (games) that have roots of martial arts motion *Pencak* (Sedyawati, 1998: 72; Murgiyanto, 1991: 276; Maryono, 1998: 9; Nor, 1986: 26). Motion motives in *Randai* include dance, *Pencak*, and *Silat*. *Randai* owns dance elements and features, albeit with a different way of presentation. As for the general characteristics contained in the dance, among others: (1) the human artistic expression, (2) motion which is done by human, (3) patterned and shaped motion, (4) howdah motion, (5) bear rhythm, (6) in space, or (7) hold meaning or symbol, and (8) deliver a message. This sense is often inseparable from the story, dialogue, singing, acrobatics, invulnerability demonstrations. (Sedyawati, 1981: 69, dan Kapita Selekt, 1984: 111)

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